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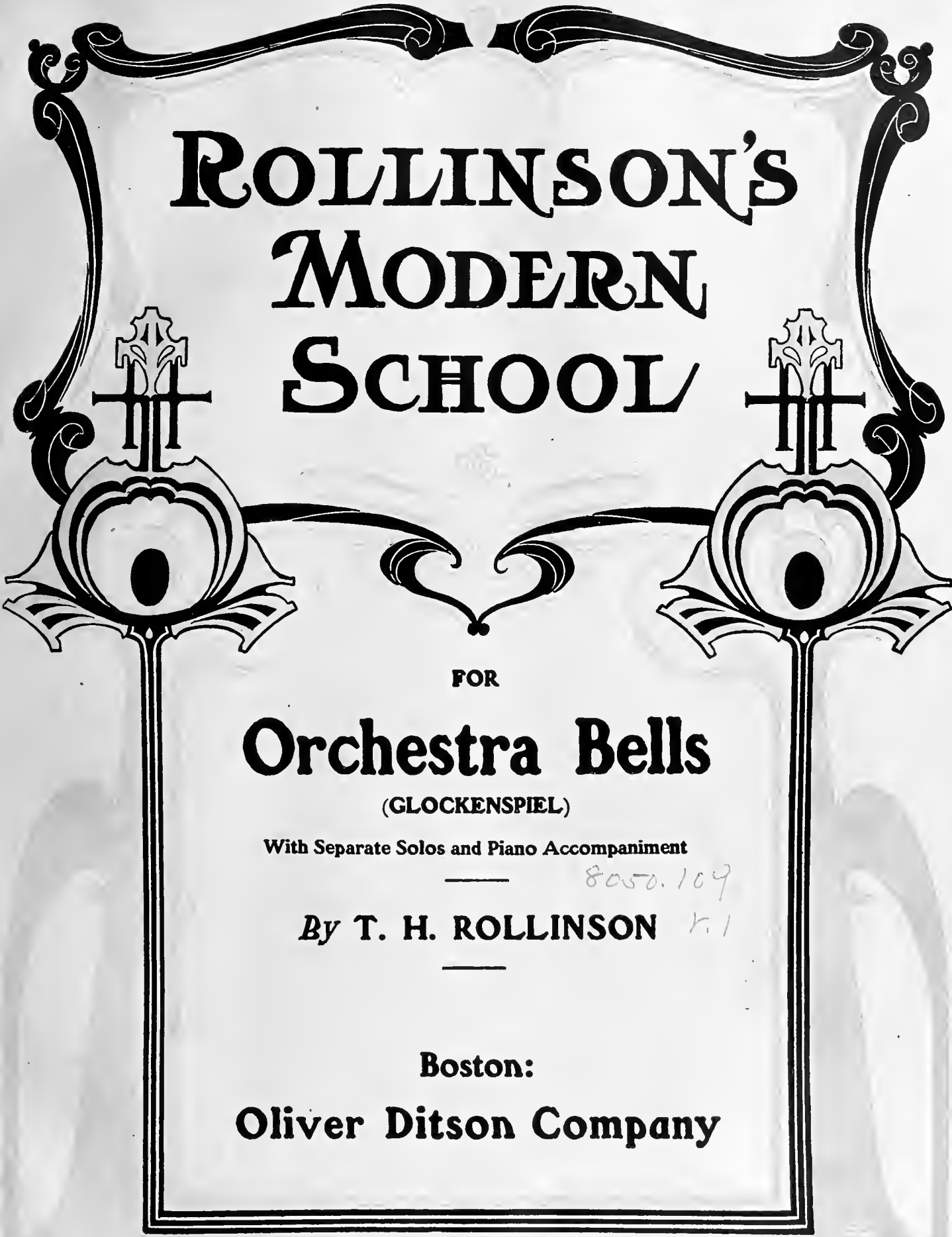
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ROLLINSON'S MODERN SCHOOL

FOR

Orchestra Bells

(GLOCKENSPIEL)

With Separate Solos and Piano Accompaniment

— 8050.109
By T. H. ROLLINSON *h.1*
—

Boston:

Oliver Ditson Company

Rollinson's
Modern School
for
Orchestra Bells
(Glockenspiel)
BY
T.H.Rollinson

8050.119
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BOSTON

OLIVER DITSON COMPANY

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Preface.

Although similar in scale to the xylophone the orchestra bells are neither intended nor adapted for rapid execution. I believe that even the bass drummer should understand melodic forms and be able to play some melodic instrument. Otherwise he is playing blindfolded and is uneven in his stroke. In this work I have introduced technical study requiring considerable execution for I think it necessary in order that the student may acquire freedom and even power of stroke and become ambidextrous.

I have included many melodious studies intended to educate the player musically instead of mechanically for I believe that unless the drummer is a *musician* he is a failure. The brain should be disciplined as well as the hands.

T. H. ROLLINSON.

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SOLOS WITH PIANO ACCOMPANIMENT.

Evening Chimes	<i>Rollinson</i>	I Am The Merry Postilion	<i>Abt</i>
How can I Leave Thee?.	—	My Sweetheart.	<i>Kjerulf</i>
Blue Bells of Scotland.	—	Cherry Ripe Mazurka	<i>Rollinson</i>
Alice, Where Art Thou?	<i>Ascher</i>	The Home Stretch Galop	<i>Rayder</i>
The Palms	<i>Faure</i>	Two Marionettes	<i>Cooke</i>
Love's Old Sweet Song.	<i>Molloy</i>	Softly Gliding Polka	<i>Rollinson</i>
Love's Golden Dream	<i>Lennox</i>		

RUDIMENTS OF MUSIC.

A Note, is a character, which by its formation indicates the duration of a musical sound, and by its situation upon the staff, its proper pitch.

The Whole Note (○) is the longest note now in use.

The Half Note (◐) has a *stem* added and has one half the value of a whole note.

The Quarter Note (◑) has one half the value of a half note.

The Eighth Note (◒) is the quarter note with a *hook* added and has one half its value.

The Sixteenth Note (◓) has *two* hooks, and has one half the value of an eighth note.

The Thirty-second Note (◔) has *three* hooks, and has one half the value of a sixteenth note.

The Sixty-fourth Note (◕) has *four* hooks, and has one half the value of a thirty-second note.

The stems may turn either up or down, and the hooks may turn to the right or left or be joined together thus:—



The unit of value in time is called a “beat” or “count”, the value of the unit being determined by the tempo in which it occurs; thus a note might have the same number of beats or counts in a lively tempo yet not be sustained one half as long as one in a slow tempo.

The relative value of the notes always remains the same.

A Whole Note equals two Half Notes, or four Quarter Notes, or eight Eighth Notes, or sixteen Sixteenth Notes, or thirty-two Thirty-second Notes, or sixty-four Sixty-fourth Notes.

The value of the Whole Note is usually *four* “counts.”

The Pitch of a note is determined by its position upon the staff.

A Staff consists of Five Lines and four spaces.

Staff with notes in spaces and on lines.

When these five lines and four spaces are insufficient the staff is enlarged by the addition of more lines called “Added Lines,”

Added Lines and Spaces Above and Below the Staff.



These several lines and spaces are called “Degrees.”

Another character is still necessary to fully determine the pitch of a note.

This character is called a “Clef,” and is placed at the beginning of a staff.

The line upon which a clef is placed takes the name of the clef, and the remaining degrees of the staff receive their names in alphabetical order.

The “G” clef, or “Treble” clef, is placed on the second line of the staff, thus:

All musical sounds are capable of being noted, classified, and represented by the first seven letters of the alphabet A, B, C, D, E, F, G, — differently placed and arranged.

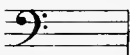
The second line *in the treble clef* is G: this is called the clef note. The next degree above would be A, and the next below, F.



This clue being given, it is a very simple matter to determine the names of any given degrees.

The following gives the names of the different degrees in the treble, or G clef.

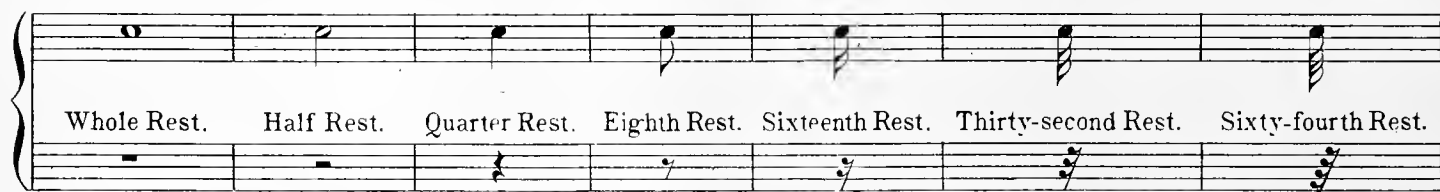


The F Clef or Bass Clef, is placed upon the fourth line: 

The following are the degrees in the F, or Bass Clef:

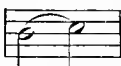


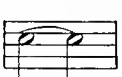
Each note has a corresponding "Rest" which is used to indicate silence, equal in length to its own particular note.




A Dot placed after a note increases its value one-half. Rests may be affected in a like manner.



A Slur placed over two different notes, thus:  indicates that they are to be played as smoothly as possible.

When the slur is placed over two notes occupying the same degree, thus:  it is called a "Tie" and indicates that the two are to be performed as *one*. The tie is useful in connecting two notes

when one is the last of one measure and the other the first of another, thus: 

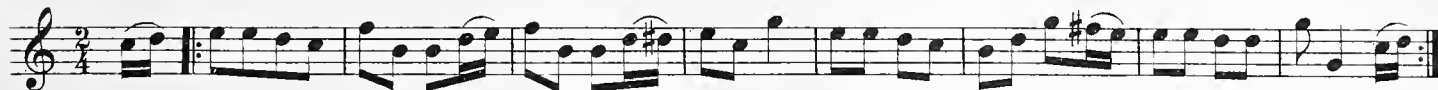
Bars are perpendicular lines drawn across the staff to divide it into equal portions of durations. These divisions are called "Measures."



The division which is here called a "Measure" is also sometimes termed a "Bar."

The Double Bar indicates the end of a strain or composition.

Dots placed on the left of a double bar denote that a part is to be repeated, usually from dots placed on the right of a bar, thus:



In the above example all but the first two notes are repeated.

Rests are not connected by ties, nor are they confined to any particular position upon the staff.

TIME.

The Time Mark, placed at the commencement of every composition, determines what shall be the contents of each measure. Of these there are several in use.

$\frac{4}{4}$ —C or C indicates Common Time, the value of a Whole Note in each measure.

Figures indicate fractional parts of a measure.

$\frac{4}{4}$ or C indicates four quarter notes, or their equivalent, counting one to each quarter note and four in a measure.

$\frac{2}{2}$ or C indicates the equivalent of two half notes, counting one to each half note and two in a measure.

$\frac{3}{4}$ —Three quarter notes, counting one to each quarter note and three in a measure.

$\frac{2}{4}$ —Two quarter notes, counting one to each quarter note and two in a measure.

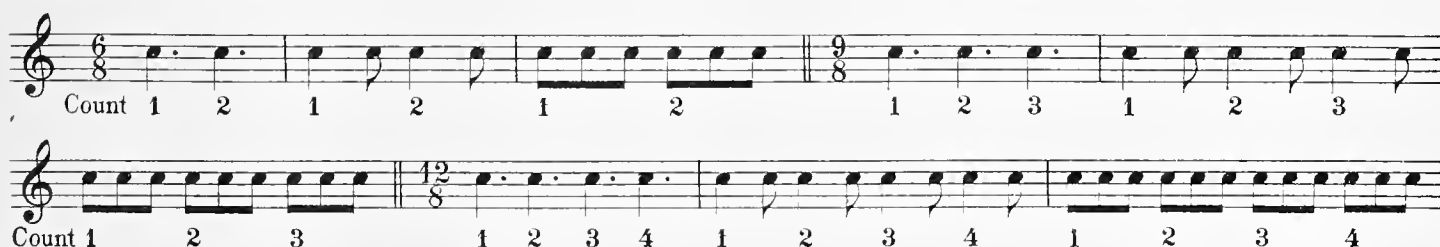
$\frac{3}{8}$ —Three eighth notes, counting one to each eighth note and three in a measure.

$\frac{4}{8}$ —Four eighth notes, counting one to each eighth note and four in a measure.

$\frac{6}{8}$ —Six eighth notes, counting one to each eighth note and six in a measure.

Compound Times are those which include or exceed six parts in a measure, and contain *two*, or more, principal accents, as $\frac{6}{8}$, $\frac{9}{8}$, $\frac{12}{8}$, $\frac{6}{2}$, etc.

$\frac{6}{8}$, $\frac{9}{8}$, and $\frac{12}{8}$, denote respectively six, nine, and twelve eighth notes in a measure, counting one to each dotted quarter note, thus:



Sometimes rests are introduced giving a number of measures rest, but they are, however, better indicated by figures giving a number of measures, thus:



To show the end of a piece, the double bar is sometimes marked with a Pause (C) placed over it, thus: and sometimes with the word *Fine* placed over, under or after it, thus: *Fine*.

The Pause (C) when placed over a note or rest, prolongs it beyond its proper value.

A slur over three notes, with a figure 3 indicates that those three notes must be played in the time of two.

Sometimes the figure 3 is placed over the three notes without the slur, thus: the result is the same.

This group of three notes is called a *triplet*.

SIGNS.

A Sharp (#) placed before a note raises its pitch one half tone (semitone).

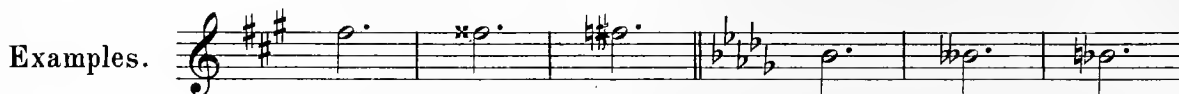
A Flat (b) placed before a note lowers its pitch one half tone.

A Double Sharp (x or x) raises the pitch *two* half tones.

A Double Flat (bb) lowers the pitch *two* half tones.

A Natural (n) is used to restore a note to its natural pitch after being affected by a # or b.

A double sharp is generally used to raise the pitch of a note already affected by the *signature*, and a double flat to lower it under the same conditions. To restore such a note to its natural pitch in the key indicated by the signature, the natural is used in conjunction with a sharp or flat.



Staccato (♩ ♩ ♩ ♩) indicates that the notes are to be played short and abruptly as if you were playing on *sticks*.

Crescendo, *cresc.* or < the sound to be gradually *increased*.

Diminuendo, *dim*, *decrescendo*, *decresc.* or > the sound to be gradually *diminished*.

p – *Piano* or soft. *f* – *Forte* or loud.

pp – *Pianissimo* or very soft. *ff* – *Fortissimo* or very loud.

fp – The note to be commenced loud, then immediately soft.

sfz or *sf* – Placed under or over a note signifies that such a note is to be struck forcibly and very loud.

> – The note is to be accented but not necessarily loud.

^ – The note is to be sustained to its full value.

D. C. or *Da Capo* (from the beginning), signifies that the piece must be played over from the beginning, (or, if a collection of numbers, as a set of waltzes or quadrilles, from the beginning of the number) either to the end, or to a finish indicated by a double bar marked *Fine* or with a ^ .

D. C. al Fine. – From the beginning to the finish.

D. S. or *Dal Segno.* – From the sign § to the end, or finish.

D. S. al Fine. – From the sign to the finish.

The sign ⌂ is usually used to indicate a skip to a Coda, at the will of the performer or leader. It sometimes indicates a skip to a second Trio. It is also used to indicate a "Cut," that is, an omission of part of a composition. In any of the above cases the part to which the skip is made, should have the same sign at its commencement.

Sometimes the sign bears the accompanying words, "al Coda" meaning to the Coda.

The Coda is a movement added to the end of a composition to make a more effective finish.

ABBREVIATIONS.

To save space, common use is made of the following forms of abbreviation.


‰ or ‰ – Sign of repetition of a whole measure, thus:




This sign is sometimes *improperly* used to indicate the repetition of part of a measure. The proper sign, however, is ^ or ^ .








EXAMPLE.



The sign  across a single bar indicates a repetition of *two* measures, thus:

Written. 


Played. 


The sign  or  placed under a whole note or across the stem of a half or quarter note, thus:   , indicates that its value is to be played in *eighth* notes. This sign  indicates that *sixteenth* notes are to be played, and  *thirty-second* notes.

EXAMPLES.

Written. Played. Written. Played. 

Bis (twice) indicates that the passage marked is to be repeated, and is used for short repeating passages where the ordinary repeat marks might be overlooked.

Written. 

Played. 

The musical Alphabet consist of seven letters. These seven letters, with the use of sharps and flats indicate *twelve* different musical sounds by the different combinations of which all musical effects are produced.

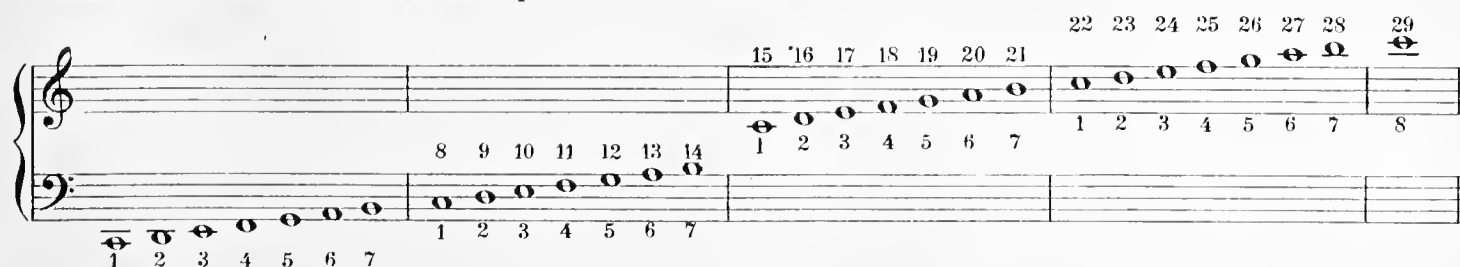
When these seven letters, or primary sounds, are arranged in consecutive order they form a Scale.

A SCALE.



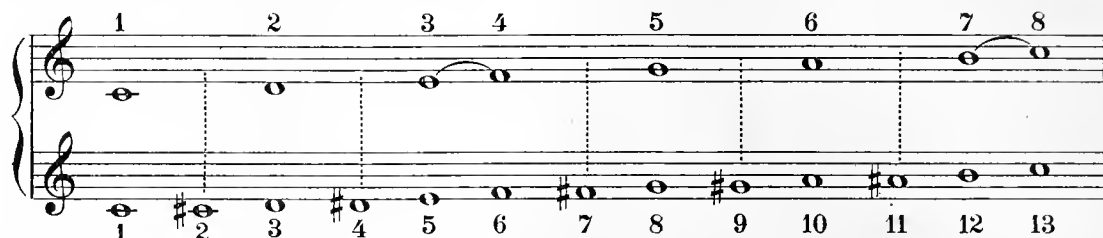
The *eighth* sound (or octave) bears the same name as the *first*, and must be considered merely as a repetition of that sound. In the same manner were we still further to ascend in the scale, the ninth would be a repetition of the second, and so on.

This, perhaps, may be more clearly understood if we consider that, in ordinary language, any letter is the same in sound whether it be written large or small, (A, A, a, a.) thus the following example is merely an extension of the scale, or a continued repetition of the first seven sounds.



Any scale is a Diatonic Scale which contains the seven letters (beginning with any one of them), and the octave of the *First*, in regular order without repeating any one of them in any form, thus C, D, E, F, G, A, B, C, is a diatonic scale, while C, D, E, E \sharp , G, A, B, is not. Still the musical sounds would be the same in either case.

The scale in our example is the Diatonic Scale of *C Major*. We will again give it and under it a *Chromatic Scale* which gives all the intervening musical sounds.



It will be perceived from the above Chromatic Scale that there are *twelve* different musical sounds in an octave. Five of these sounds must therefore be named from the letters representing the other seven sounds. It will be observed that between 3 and 4, also between 7 and 8, there are no intervening sounds. These intervals are therefore termed *half-tones*. The other intervals are termed *whole-tones*.

From C to D is a whole tone (or whole step), because there is a note half way between them, called C \sharp (or it may be termed D \flat).

From D to E is a whole tone, because D \sharp occurs between them.

From E to F is only a *half tone*, as there is no sound between them. From F to G, G to A, A to B, are whole tones, and from B to C a *half tone*.

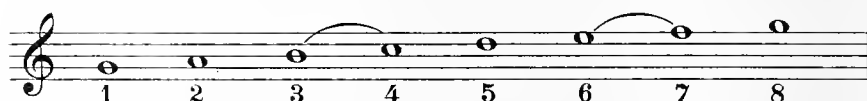
The Chromatic Scale is a scale of *half tones*.

Now let us commence a scale on another letter, thus: G, A, B, C, D, E, F, G.

Here are eight letters in regular order and it is an established natural fact that the half tones occur between E and F, and also between B and C.

In the Diatonic Major Scale the semitones must occur between 3 and 4, and also between 7 and 8.

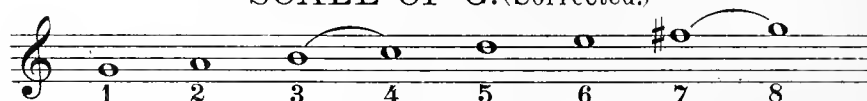
SCALE OF G. (Incorrect.)



The curved line (—) shows where the half tones occur in the natural tones, but they *must* occur between 3 and 4, also 7 and 8.

In the above scale they occur between 3 and 4, which is correct, but the other half tone is between 6 and 7, which is incorrect. We cannot change the letters, but we may change the sound of one of them by the use of a sharp (\sharp). Thus the interval between 6 and 7 may be extended from a half to a whole tone, by placing a sharp before the F, as in the following example:

SCALE OF G. (Corrected.)

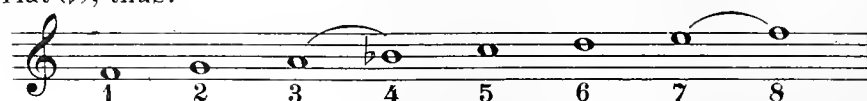


By analysis this scale will be found correct in intervals.

We give another commencing with F.



In this scale the half tones are found between 4 and 5, which is incorrect, and 7 and 8, which is correct. The interval between 3 and 4 is here a whole tone. We can reduce it to a half tone by lowering the B a half tone, by the use of a flat (\flat), thus:—

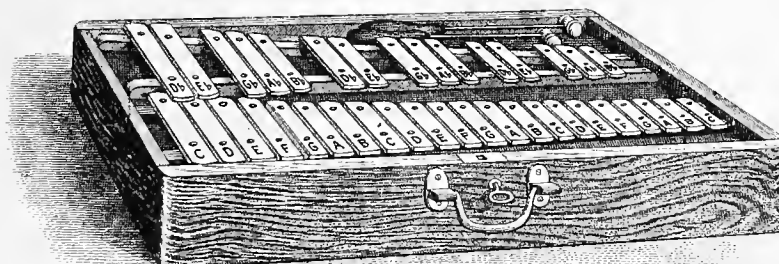


COMMON MUSICAL TERMS.

- Accelerando, Accel.** - Gradually increasing the velocity.
Adagio - A very slow degree of movement.
Ad Libitum, Ad Lib. - At the discretion of the performer.
Affettuoso - With mournful expression.
Agitato - Agitated, hurried, restless.
Allegretto - Light and cheerful but not so quick as Allegro.
Allegro - Quick, lively, but frequently modified by the addition of other words that change its expression, as;
Allegro Agitato - Quick, with anxiety and agitation.
Allegro Assai - Very quick.
Allegro Con Fuoco - Quick, with fire and animation.
Allegro Con Moto - Quick, with more than the usual degree of movement.
Andante - A movement in moderate time but flowing steadily, easily, and gracefully, This term is often modified as to time and style by the addition of other words, as;
Andante Con Moto - Moving easily, with motion or agitation; rather lively.
Andante Maestoso - Rather slowly and in majestic style.
Andante ma non Troppo - Slowly but not too much so.
Andantino - A little faster than Andante. This is a disputed term and in some old compositions it is used to indicate a movement *slower* than Andante.
Anima or Animato - With life and animation.
Assai - Very, extremely, in a high degree, as Allegro assai, very quick.
A Tempo - In time; a term used to denote that after some deviation or relaxation of the time, the performers must return to the original movement.
Ben - Well; such as Ben Marcato, Well marked.
Bravura, con - With spirit and boldness of execution.
Brillante - Brilliant.
Cantabile - In a melodious, singing and graceful style, full of expression.
Col or Colla - With the; as Colla Voce, with the voice.
Con - With; as Con Forza, with great force.
Con Amore - With tenderness and affection.
Con Anima or Con Animato - With Animation.
Con Brio - With life, spirit, brilliancy.
Con Fuoco - With fire and expression.
Con Spirito - With spirit, life, energy.
Delicato - Delicately, smoothly.
Dolce - Sweetly, softly, delicately.
Elegante - Elegant, graceful.
Espress, Espressivo or Espressione - With expression.
Facile - Light, easy.
Giocoso - Humorously, sportively.
Grazioso - Graceful.
Grandioso - Grand, noble.
Grave - Slow, solemn.
Larghetto - Slow but not so slow as Largo.
Largo - A slow and solemn degree of movement.
Largo Assai - Very slow.
Legato - In a close, smooth, graceful manner.
Leggiero - Light, swift, delicate.
Lento - Slow.
Ma - But, as Andante ma non troppo, slow but not too much so.
Maestoso - Majestic, stately, dignified.
Marcato - Marked, accented, well pronounced.
Meno - Less; as Meno Mosso, less movement.
Meno Vivo - Not so fast.
Mezzo - In a middling degree or manner; as Mezzo Forte, rather loud.
Moderato - With a moderate degree of quickness.
Molto - Much, very much, a great deal.
Molto Allegro - Very quick.
Morendo - Gradually diminishing the tone and time.
Mosso - Movement, motion.
Moto - Motion, movement; as Con Moto, with motion rather quick.
Non - Not, no; as Non troppo, not too much.
Non tanto - Not so much, or not too much.
Piu - More; as Piu lento, More slowly.
Piu mosso - More motion.
Poco - Little.
Poco Piu Allegro - A little more Allegro.
Prestissimo - As fast as possible.
Presto - Quickly, rapidly.
Rallentando, Rall. - The time gradually slower.
Rit, Ritard, Ritardando - Same as Rallentando.
Scherzando - Playful, sportive, lively, merry.
Sempre - Always; as Sempre Accelerando, always faster.
Smorzando - Gradually dying away.
Sostenuto - Sustaining the tone.
Stringendo - Accelerating the movement.
Tempo Primo - In the original time.
Tutti - All the entire band or chorus; in a solo it indicates where the full band or orchestra is to come in.
Vivace - With animation.

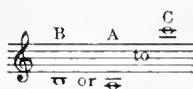
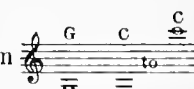
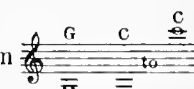
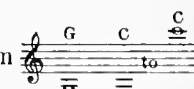
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THE ORCHESTRA BELLS. (GLOCKENSPIEL.)



THREE OCTAVES, CHROMATIC SCALE

Orchestra Bells are steel bars tuned like the scale of the piano and arranged on separate frames. The bars corresponding to the *white keys* of the piano are arranged on the frame nearest the player while those corresponding with the *black keys* are on a frame immediately behind the other.

The scale compass of a set should be at least from  to  Some professional sets range from  to .

The player should become familiar with all keys and be able immediately to strike the right bar without looking at it. Strike each bar in the center and hold each hammer lightly with the thumb and first two fingers in such a position that the hammers will be parallel with each other except when it is necessary to cross them.

The bell part in orchestra or band music is generally written without signature, the sharps, flats etc. being placed before each note. In this book the exercises are, however, written with the proper signatures for each key.

Practice *slowly* at first, with the left, then with the right hand; then both hands alternating with each note.

To preserve the bells from rusting rub them once a week with chamois skin, moistened with "Three in One" oil being careful not to use so much oil as to leave them greasy.

The bells should be placed upon a stool, chair or table in front of the performer.

In scale passages keep the right hand in position but extend the left so the hammers will be almost at right angles with each other. Pass the hammer end of the left stick behind the hammer of the right.

There are many musical novelties founded upon the scale of the bells.

A partial list of them includes, Organ Chimes, Aluminum Chimes, Arch Bells, Merimbaphones, Musical Sleigh Bells, Staff Bells, Musical Rattles etc. etc. They can hardly be considered orchestral accessories however and are almost valueless as such with the exception of the chimes. They are used by stage performers who are novelty specialists. A thorough acquaintance with the Orchestra Bells will enable the performer to easily master any novelties with a similar scale.

Read all of the above carefully, then practice faithfully and perseveringly for only by practice and earnest study can you become proficient.

ELEMENTARY EXERCISES.

SCALE OF C MAJOR.

Note. For formation of the various scales see pages 12 and 13.

Count 4 to each measure. Practise first with each hand alone, then as indicated.

1

1-2-3-4

Notes in chord of C.

1-2-3-4

Also practice №1 and 2 beginning with the *right* hand.

2

Count 1-2 3 4 1 2 3 4

1-2 3 4

1-2 3-4

Lift the hammers quickly to prevent interference with vibration.

4

Count 1-2-3

1-2 3

Preserve even power of stroke for each hand.

5

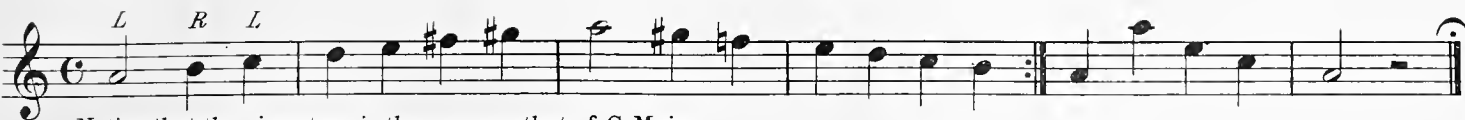
Count 1 2 3

1 2 3

1 2 3

1 2 3

SCALE OF A MINOR.

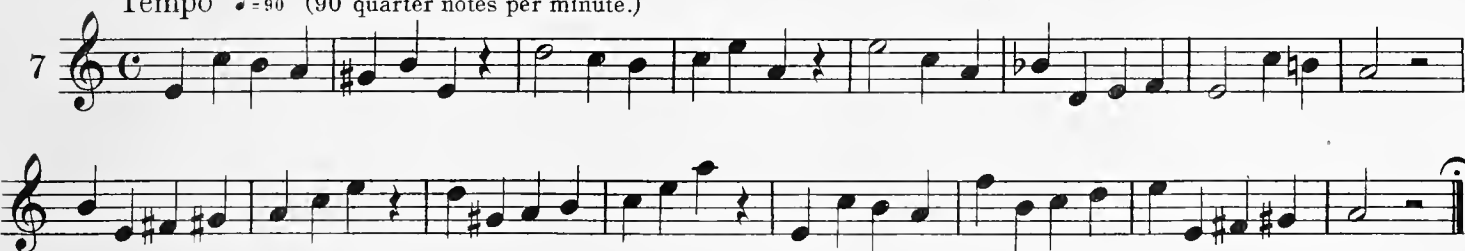


Notice that the signature is the same as that of C Major.

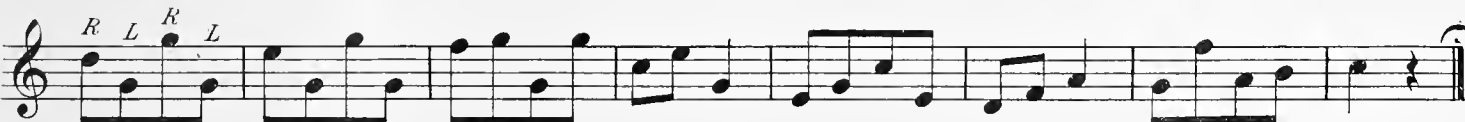


EXERCISE IN A MINOR.

Tempo ♩ = 90 (90 quarter notes per minute.)



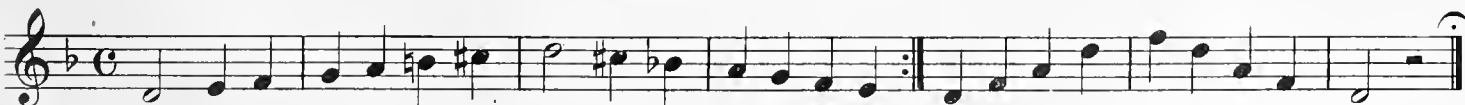
Allegro moderato. ♩ = 100 to 108.



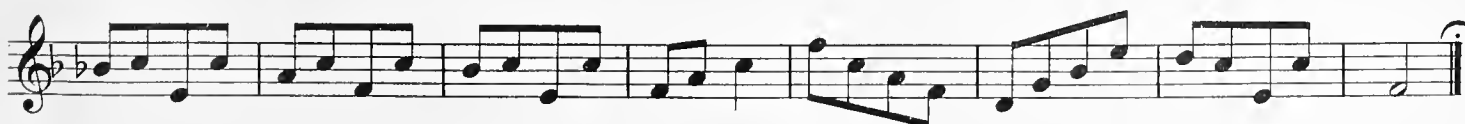
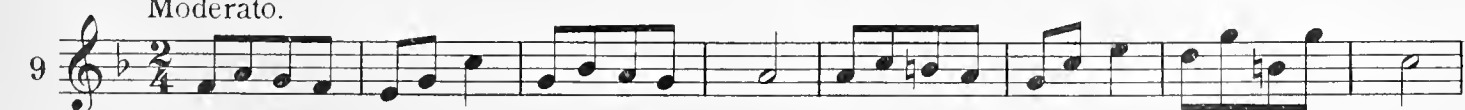
SCALE OF F MAJOR.



SCALE OF D MINOR.



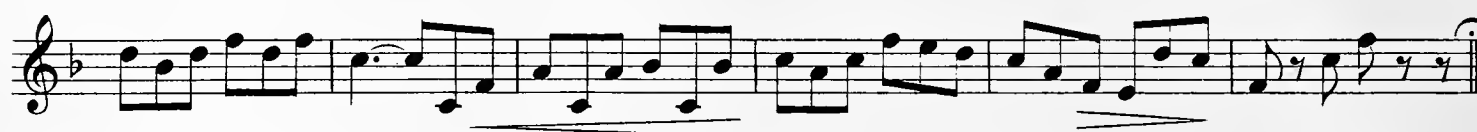
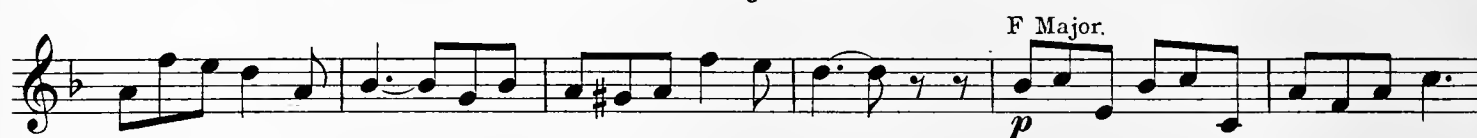
Moderato.



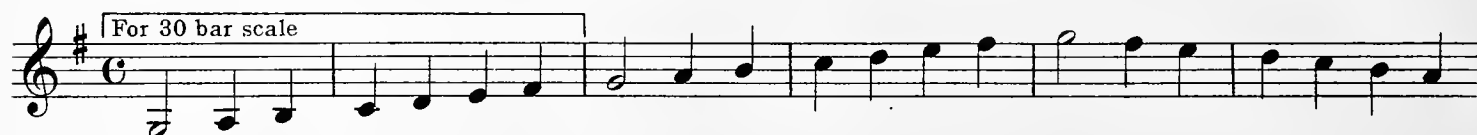
EXERCISE IN F MAJOR AND D MINOR COMBINED.

Andantino

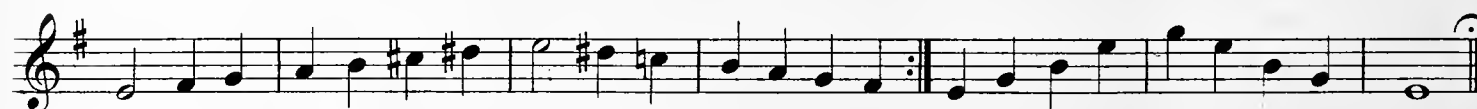
F Major.



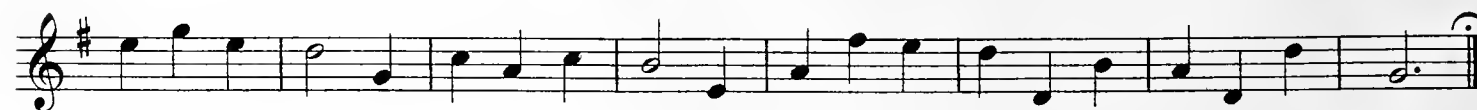
SCALE OF G MAJOR.

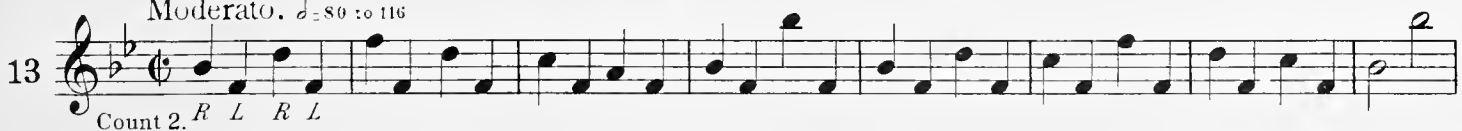


SCALE OF E MINOR.



Moderato to Allegro moderato.



SCALE OF B \flat MAJOR.Scale of B \flat major by *accidentals*.Moderato. $\text{♩} = 80 : 116$ Count 2. *R L R L*

SCALE OF G MINOR.

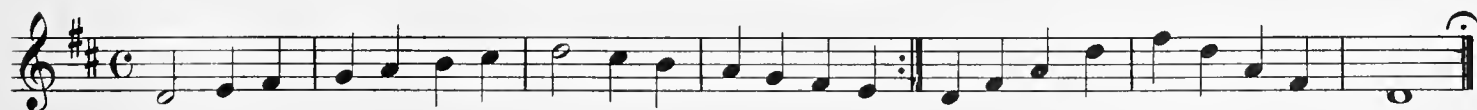
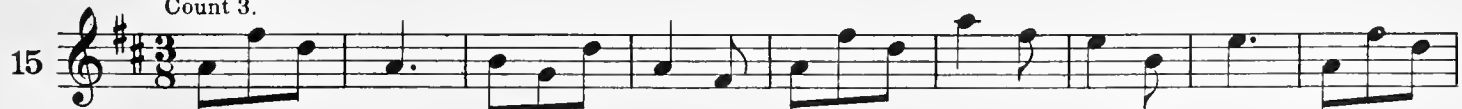


EXERCISE INTRODUCING DOUBLE NOTES.

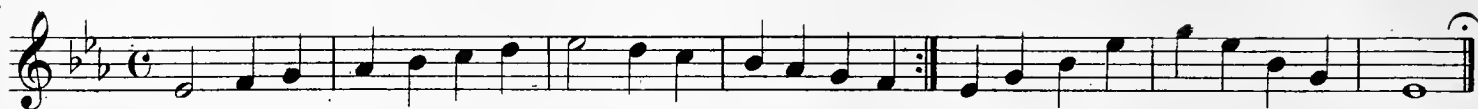
Andantino.

*L R L R L R*

SCALE OF D MAJOR.

Moderato.
Count 3.

D.C.

SCALE OF E \flat MAJOR.

SCALE OF C MINOR.



Moderato to Allegro moderato

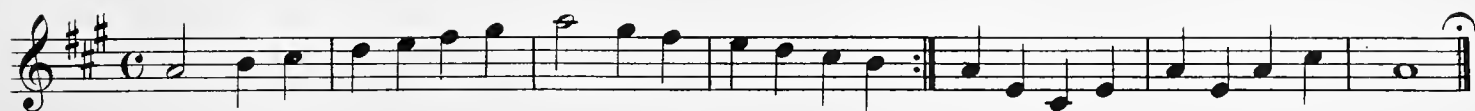


Introducing abbreviations. See Rudiments of Music Pages 8 and 9.

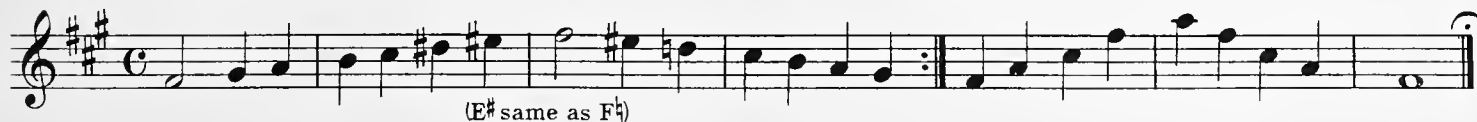
Vivace.



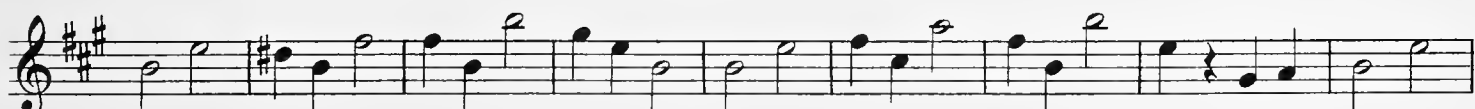
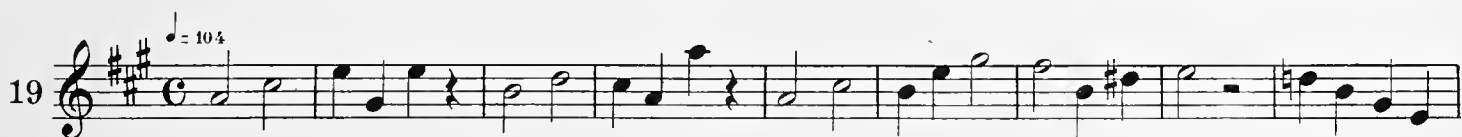
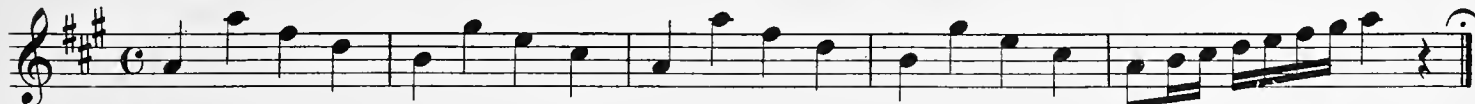
SCALE OF A MAJOR.



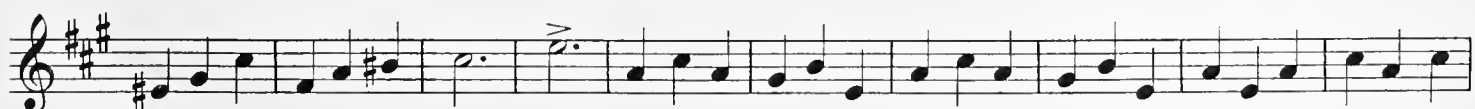
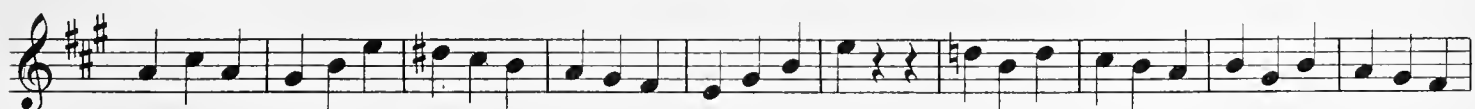
SCALE OF F# MINOR.

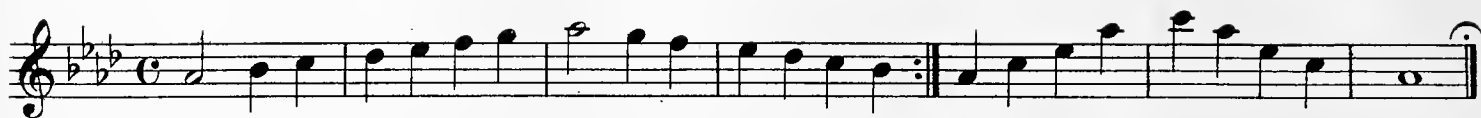


Moderato.

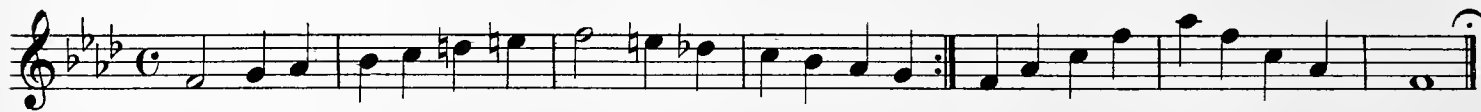


D. C.



SCALE OF A^b MAJOR.

SCALE OF F MINOR.



CHROMATIC SCALE.

Play all accidentals with the *left* hand; all the others with the *right*.

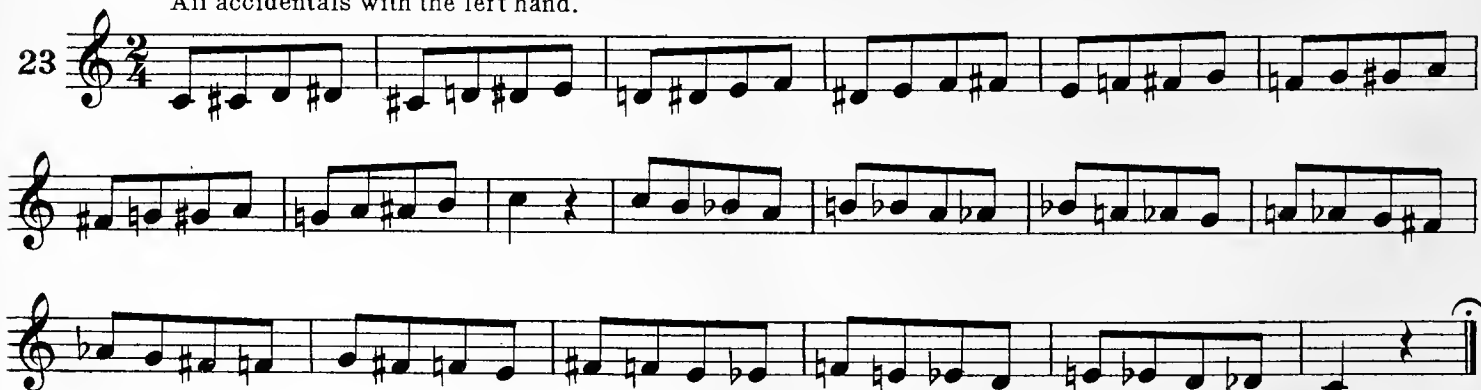


CHROMATIC THIRDS.



CHROMATIC EXERCISE.

All accidentals with the left hand.



OCTAVES

24 

25 

26 

THIRDS

27 

FOURTHS

28 

FIFTHS

29 

ARPEGGIOS.

(BROKEN CHORDS.)

In Major Keys.

In various tempos.

1

Tonic chord Dominant 7th

2

3

4

5

6

7 

8 

9 

10 

11 

12 

DOTTED EIGHTH NOTES.

1



Allegretto

2



Allegretto.

3



Allegro

4



SYNCOPE.

Moderato



♩ = 90 to 128



Allegro ♩ = 108



♩ = 70 to 108



Allegro moderato



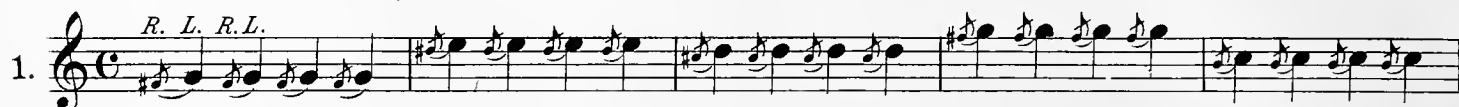
PETITE GRACE NOTE OR SINGLE APPOGGIATURA.

The grace note takes its time from the preceding note and is, or should be, attached to the principal note by a slur.

The principal note should follow the grace note very closely.

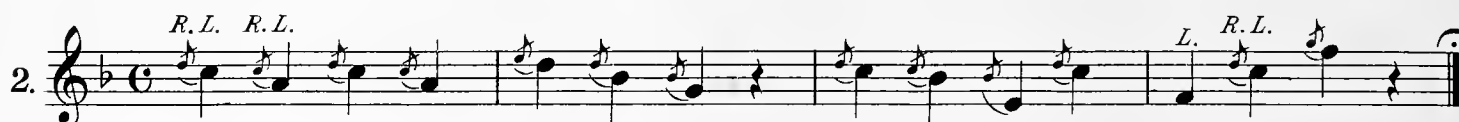
Written. 

Played. 

1. 



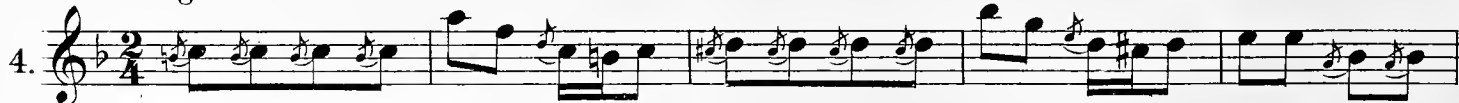


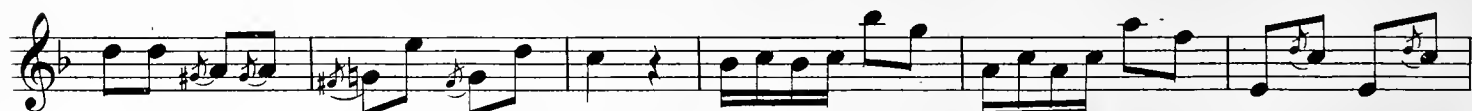
2. 

The following grace note is known as the *portamento*

3. 

Allegro moderato. ($\text{♩} = 90 \text{ to } 108$)

4. 





There are many other forms of grace note embellishments, which are not practicable for orchestra bells, for, as stated in the Preface they are not intended for rapid execution.

DOUBLE NOTES.

Practice slowly until both tones are sounded exactly together and with equal power of tone.

1.

2.

3.

4.

5.

6

7

8

9

10

11

12

D.C.

Arpeggios. IN MINOR KEYS.

29

A MINOR

Tonic chord *Dominant 7th*

D MINOR

E MINOR

G MINOR

B MINOR

C MINOR

F# MINOR

F MINOR

Bb MINOR

C MINOR

Tonic. *Dom. 7th* *Sub.Dom.*

TRIPLETS

A Triplet is a group of *three* notes played in the usual time of *two*.



This musical score is for a set of bells, spanning measures 8 to 11. It is written for four staves, each representing a different bell. The notation includes various rhythmic values, accidentals, and triplets. Measure 8 is in 2/4 time with a key signature of one flat. Measures 9 and 10 are in common time (C) with a key signature of one sharp. Measure 11 returns to 2/4 time with a key signature of one flat. The score features a variety of musical techniques, including triplets, slurs, and dynamic markings like accents and breath marks.

8

9

10

11

DIMINISHED SEVENTHS.

Resolved in Minor Key, passing by Dominant seventh.

Practice very slowly at first.

Dim. 7th Dom. 7th minor key

Resolved in A minor

D in minor

G in minor

C in minor

F in minor

B \flat in minor

E in minor

B in minor

F \sharp in minor

DOUBLE DOTTED NOTES.

INTERVALS.

Tempo $\text{♩} = 110 - \text{to } \text{♩} = 90.$ *R. L.*

1 *R. L.*

2

3

4

5

6 *L. R. L. R.*

7

8

9

10

11

12

Five Cross-Hammer Exercises.

$\text{♩} = 110 \text{ to } 90$

1 *L R L R* *L R*

2 *L R* *L R*

3 *L R* *L* *L*

4 *R L R L*

5 *L R*

The image displays five musical exercises, numbered 1 through 5, each consisting of two staves of music. Exercise 1 is in C major, 2/4 time, with a tempo of 110 to 90 beats per minute. It features a sequence of eighth-note patterns with fingerings L R L R and L R. Exercise 2 is in C minor, 2/4 time, with fingerings L R and L R. Exercise 3 is in D major, 2/4 time, with fingerings L R, L, and L. Exercise 4 is in D major, 2/4 time, with fingerings R L R L. Exercise 5 is in B-flat major, 2/4 time, with fingerings L R. Each exercise is marked with a '1' at the beginning of the first staff and a '2' at the beginning of the second staff. The exercises are designed to be played as a continuous sequence.

CHROMATIC INTERVALS IN TRIPLETS.

ASCENDING AND DESCENDING.

A musical score for piano, consisting of seven staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The music is written in a single melodic line. It features a series of triplets of eighth notes, with the first triplet starting on a B-flat. The intervals between the notes in the triplets are chromatic, moving both up and down the scale. The piece concludes with a double bar line and a repeat sign.

OCTAVES IN DOUBLE NOTES.

A musical score for piano, consisting of five staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo is marked as $\text{♩} = 100 \text{ to } 144$. The music is written in a single melodic line. It features a series of double notes, where each note is an octave apart from the previous one. The intervals between the notes are chromatic, moving both up and down the scale. The piece concludes with a double bar line and a repeat sign.

Thirty Five Technical Studies.

1 

2 

3 

4 

5 

6 *Allegro.* 

Moderato. $\text{♩} = 72$ 

Allegro.

 $(\text{♩} = 76 \text{ to } 92)(\text{♩} = 60 \text{ to } 80)$ 

Allegro.
L.R.

Allegretto.



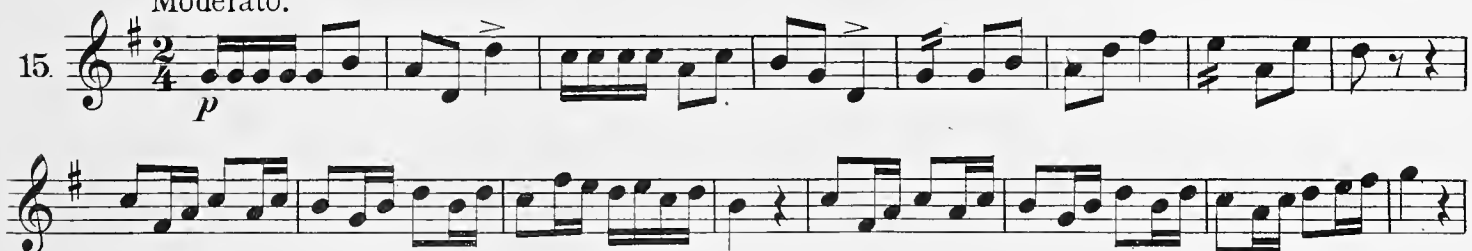
Allegretto.

14



Moderato.

15



Grandioso.

16



17



18 *f* *p* *f* *p*

19

20

21

22 MINOR 3^{ds}
L R L R

Moderato.

23 *p* *mf* *p*

Andante moderato.

24

♩ = 72

25 *p* 1. 2. *Piu animato.*

Tempo di Landler.

26 1. 2.

Tempo ♩ = 80 to 110

27

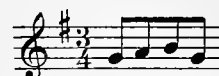
2 3 4 5 6

L R L R L R L R

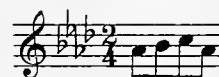
Ending in Key of F.

Other Models for №1.

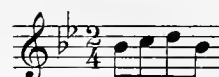
1. Begin and end on 1st note of the 2^d measure and play in the Key of G.



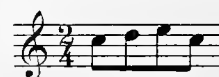
2. Begin " " " 1st " " " 3^d " " " " " " " Ab.



3. Begin " " " 1st " " " 4th " " " " " " " Bb.



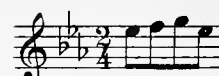
4. Begin " " " 1st " " " 5th " " " " " " " C.



5. Begin " " " 1st " " " 6th " " " " " " " D.



6. Begin " " " 1st " " " 7th " " " " " " " Eb.



28

L R L R R R

1 2 3 4

R L R L

Other Models.

Begin at 1. and end on last note of the next measure, in Key of G.

Begin " 2. " " " " " " " " " " " A.

Begin " 3. " " " " " " " " " " " Bb.

Begin " 4. " " " " " " " " " " " C.

29 *L R L R L R L R*

30 *R L R L R L*

31

Tempo di Valse.

32 *p* *mf* *f* *mf*

Allegro $\text{♩} = 132.$

Count 3.

33 *f* *p* *cresc.*

34 *R L L R*

35

TEN DUETS.

For Two Players on the same Instrument.

Allegretto.

1

Allegro moderato. ♩ = 100.

2

Moderato.

3

Andantino.

4 *p*

This section of the musical score for 'Andantino' consists of 12 measures. It is written for a grand piano in 3/4 time. The first measure is marked with a piano (*p*) dynamic. The melody in the right hand features dotted rhythms and eighth-note patterns, with accents on measures 2, 4, 6, 8, and 10. The left hand provides a steady accompaniment of eighth notes. A repeat sign with first and second endings appears at measure 10. The key signature changes to one sharp (F#) at measure 11, and the dynamics shift to forte (*f*) for the final two measures.

VARIATION.
Piu animato.

This section of the musical score for 'Variation. Piu animato' consists of 12 measures. It is written for a grand piano in 3/4 time. The tempo is indicated as 'Piu animato'. The melody in the right hand is more active, featuring sixteenth-note runs and eighth-note patterns. The left hand continues with a steady eighth-note accompaniment. A repeat sign with first and second endings is present at measure 10. The key signature changes to one sharp (F#) at measure 11, and the piece concludes with a final cadence in measure 12.

Allegretto.

5

mf

mf

p

p

D. C. al Fine.

Moderato.

6

p

p

Allegretto.

7

f *p* *f* *p* *f*

Allegretto. =so.

8

mf *mf* *mf* *mf* *mf*

♢ to Coda.

D. C. al ♢

CODA.

sempre rall. e dim. *p* *pp*

Andante.

9 *p*

Allegro moderato.

10 *p con espress.*

SEVENTEEN RECREATIONS.

Russian Air With Variation.

1 *Moderato.*

p

VARIATION.

f

This musical score is for a piece titled 'Russian Air With Variation'. It is marked 'Moderato' and begins with a piano (*p*) dynamic. The first system consists of two staves of music. The second system, labeled 'VARIATION', consists of four staves of music, starting with a forte (*f*) dynamic and featuring numerous accents and slurs. The key signature has two flats, and the time signature is 2/4.

Home So Blest.

FRANZ ABT.

2 *Moderato.*

p

mf

f

p

This musical score is for a piece titled 'Home So Blest' by Franz Abt. It is marked 'Moderato' and begins with a piano (*p*) dynamic. The first system consists of two staves of music. The second system consists of three staves of music, featuring dynamics of *mf*, *f*, and *p*. The key signature has one sharp, and the time signature is 3/4.

'Tis Known Alone To Me.

CARL RIEGG.

3 *Con espress.*

mf

stringendo

a tempo

rall.

This musical score is for a piece titled ''Tis Known Alone To Me' by Carl Riegg. It is marked 'Con espress.' and begins with a mezzo-forte (*mf*) dynamic. The first system consists of two staves of music. The second system consists of three staves of music, featuring dynamics of *mf*, *stringendo*, *a tempo*, and *rall.* The key signature has one sharp, and the time signature is common time (C).

Whiz Galop.

51

T. H. ROLLINSON.

Vivace.

ff *p* *cresc.*

f *f*

dolce

TRIO. *p*

f

When The Green Leaves Whisper Low.

ST. QUENTIN.

Andante moderato.

p con espress. *rall.*

Moderato grazioso.

p

Afterwards

MULLEN.

6 *Moderato assai.*

p

a tempo

rit.

f

p

f

rit.

Birds Of The Night

ARTHUR S. SULLIVAN.

7 *Andante.*

p

f

pp

p

We'd Better Bide A Wee

CLARIBEL.

8 *Moderato.*

The Danube River.

HAMILTON AIDE.

Moderato.

9

p

meno mosso

a tempo

con espressione

Delecta.

T. H. ROLLINSON.

Moderato con moto.

10

p

f

p

Then You'll Remember Me.

M. W. BALFE.

Andante cantabile.

11

f

Menuet.

R. GRUENWALD.

Tempo ♩ = 96

12.

The musical score is written for a single melodic line in G major (one sharp) and 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as ♩ = 96. The score consists of 12 measures. The first measure is marked *p* (piano). The second measure has an accent (>) over the first eighth note. The third measure has an accent (>) over the first eighth note. The fourth measure has an accent (>) over the first eighth note. The fifth measure has an accent (>) over the first eighth note. The sixth measure has an accent (>) over the first eighth note. The seventh measure has an accent (>) over the first eighth note. The eighth measure has an accent (>) over the first eighth note. The ninth measure has an accent (>) over the first eighth note. The tenth measure has an accent (>) over the first eighth note. The eleventh measure has an accent (>) over the first eighth note. The twelfth measure has an accent (>) over the first eighth note. The score includes a repeat sign at the beginning of the eighth measure. The dynamics are marked as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). The score includes slurs, accents, and a repeat sign.

Won't You Tell Me Why, Robin?

CLARIBEL

Moderato.

13.

The Unforgotten Song.

ODOARDO BARRI

Moderato espress.

14.

The Golden Shore.

A. S. GATTY.

Andante.

15.

The Harvest Moon.

SCHOTTISCH.

RAYDER.

16

f

p

f

f *p*

p 1st time. *f* 2d time

1. 2.

f

Five O'Clock In The Morning.

CLARIBEL.

17

Moderato.

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